Structured abstract

Purpose – There is a growing interest in artisan entrepreneurs around the world. Scholars are increasingly interested in how artisan enterprises use tourism in a resource-constrained resources. Based on the concept of artisan chocolate entrepreneur, the purpose of this paper is to examine the phenomenon of artisanal chocolate making in a small island with limited resources yet influenced by increased tourism.

Design/methodology/approach – Artisan enterprises are considered relevant in developing countries and their creation merits further attention. This study examines artisan enterprises using in-depth interviews, case studies, and an interpretative approach. The approach enables examining how artisan chocolate enterprises use tourism to develop their businesses in a context characterized by limited resources.

Findings – The findings show that artisan entrepreneurs are encouraged to start and develop enterprises due to lifestyle choices. The findings reveal a connection between artisan chocolatiers developing place-bound features to address a growing demand of tourists' expectation for authentic and local products. The approach of artisan entrepreneurs in such conditions can be explained through entrepreneurial bricolage.

Originality/value – This study contributes to the literature on the initial stages of artisan enterprises particularly in resource-constrained environments influenced by tourism. More specifically, the study provides evidence of the relevance of tourism for artisanal enterprise emergence, which is a relatively overlooked area in tourism and artisanal studies in developing countries. The study highlights the key place bound features that artisanal chocolate entrepreneurs associate to their products based on tourists' demand for authentic and local products.

Introduction

Artisans and artisanal businesses are attracting substantial attention in the entrepreneurship and management literature (Dickie and Frank, 1996; Gralton and Vanclay, 2008; Ramadani et al., 2017; Tregear, 2005). Artisanal enterprises offer products made either completely by hand, or with the help of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product (UNESCO, 1997). Whilst the implicit meanings of artisanship include expectations about the nature of the work, product, culture, place, the role of the artisan as entrepreneur and much else (Crossick, 1997), recent studies highlight that artisan entrepreneurs may face several challenges, particularly in touristic places with limited resources (Tregear, 2005) yet influenced by a growing form of tourism searching for authentic and local products (Ram et al., 2016; Chhabra, 2005; Littrell et al., 1993). This study focuses on artisan chocolate making in a small island as an interesting phenomenon in a resource-constrained context.

This study focuses on artisan chocolate making in a small island for several reasons. First, interest in artisanal chocolate is growing (Beckett et al., 2017; Grivetti and Shapiro, 2011). Recent studies suggest that niche chocolate production and consumption rely increasingly on artisanal features (Gutiérrez, 2017; Jewett, 2017; Leissle, 2017). Second, artisanal chocolate provides an ideal context to understand the nexus between artisanal food products (Tregear, 2005) and tourism (Andersson et al., 2017). Artisanal chocolate making may provide a connection between place-bound features of a place and the growing preference of tourists to consume local and authentic products (Littrell et al., 1993), Finally, whilst small islands may harbor artisanal businesses, differences about the way tourism influence business development has become apparent (McElroy, 2003). Small islands are unique contexts for artisanal

businesses, demanding the creative use of limited resources (Baldacchino, 2015; Scheyvens and Momsen, 2008; Weaver, 2017). Artisanal chocolate making in a small island provides an interesting context to explore the connection between place and entrepreneurial practices with limited resources. This study aims to answer the following question: how do artisan chocolate entrepreneurs in a small island use tourism to develop their business?

To answer the abovementioned question this study focuses on Roatan, a touristic Caribbean cruise destination in the Bay Islands of Honduras. The study of artisanal businesses in touristic destinations of developing countries like Honduras is scarce and thus this study relies on a qualitative approach (Tsiotsou and Ratten, 2010) based on case studies and an interpretative perspective (Neergaard and Leitch, 2015; Henry and Foss, 2015).

Findings highlight the lifestyle associated with artisanal entrepreneurship and the way entrepreneurs adapt artisanal place-bound features to chocolate products in a context characterized by limited resources. Artisan chocolatiers balance the tension between an artisan lifestyle and entrepreneurial practices through adapting available island resources, learning new skills and overcoming challenges to create and develop an artisanal enterprise.

The paper will continue as follows: First, a literature analysis around artisan lifestyle, small island tourism and artisanal chocolate are offered. The context of the study and the research method are then detailed. Finally, findings, followed by a discussion, conclusion, limitations, and opportunities for further research are presented.

Literature analysis

Artisanship and entrepreneurship

Artisanship and entrepreneurship are inextricably intertwined. While definitions abound, there is a growing appreciation of entrepreneurship as a process linking enterprising individuals with the creation or pursuit of opportunities, regardless of controlled resources (Moroz and Hindle, 2012; Morrison, 2006; Shane and Venkataraman, 2000). The term artisan easily associates with craftsmanship, tradition, culture and skill mastery (Hanagan, 1977; Munz, 2018). The ideal of the artisan revolved around a craft or activities involving skills in making something, featuring artisanship as a lifetime project, best articulated around establishing a shop in small communities (Dickie and Frank, 1996). The meaning of artisanship referred to an individual occupation, a social position within communities and a lifestyle career that included apprenticeship, several years of traveling and practice to master a craft, and the establishment of a stable, independent enterprise (Crossick, 1997).

An artisanal lifestyle meant choices related to products/trades, location, and the emergence and development of an enterprise that allows the transition from an existing career or sufficient freedom to learn, practice a trade and earn a respectable living (Crossick, 1997). Lifestyle is a relevant motivation for artisan entrepreneurs and helps explain why certain decisions are made and not others, influencing the decision to start a business and subsequent practices engaged (Dawson et al., 2011). A lifestyle entrepreneurship perspective, which posits that entrepreneurs align entrepreneurial practices to fit with personal circumstances, talents, context and style of life (Bredvold and Skålén, 2016; Morrison, 2006; Siemens, 2014) aligns with artisan entrepreneurship.

Whilst lifestyle is clearly an important factor for many artisanal entrepreneurs, an artisanal lifestyle may call entrepreneurs to operate a business in rural places (Anderson, 2000; Carlsen et al., 2008; Dawson et al., 2011; Shaw and Williams, 2004; Siemens,

2014; Tregear, 2005). Such places tend to harbour artisanal businesses (Dawson et al., 2011; Siemens, 2014). The choice of an artisanal business location in a rural or touristic place, which include islands (Baldacchino, 2015; Siemens, 2014), may be the result of seeking a simpler life and a location with idyllic and aesthetic appeal (Korsgaard et al., 2015). Yet, whilst a rural place can support desired lifestyles it may also represent challenges to the entrepreneurial practices of an artisanal entrepreneur.

Rural places are commonly associated with low population density, distanced from urban areas, with limited access to resources or qualified labor as well as business support infrastructure (Korsgaard et al., 2015; Siemens, 2014). Pursuing an artisanal lifestyle may motivate entrepreneurs to migrate into a rural environment of which they may have little knowledge, few contacts and, access to limited resources (Shaw and Williams, 2004). Tregear (2005) poses that such pursuit can translate in living, and operating an enterprise, in a geographic area that restricts or limits market access, or demands engaging in less efficient production or distribution, affecting business profitability. Adapting or reacting to extra costs of manufacturing and service, dealing with distance from suppliers, lack of or limited production resources and demand fluctuations are some of the challenges rural entrepreneurs may face (Anderson, 2000; Dawson et al., 2011). Such challenges may affect engagement with a rural location as a "place" that can provide an advantage for artisanal businesses (Korsgaard et al., 2015).

Yet, rural places call to appreciate artisanal entrepreneurship as engagement in a milieu that can provide place-bound features to artisanal products. Rural places can offer certain "location-specific advantages" through amenities that may result from natural landscapes as well as the social, cultural and historical elements accumulated over time through the people who live and work in these places (Korsgaard et al., 2015). For example, the reputation of the natural features or quality of food or drinks produced in a

rural location increases the appeal of tourist seeking specific place-bound features (Charters et al., 2017; Sims, 2009). Such features may address a growing preference for locally grown food or associated raw ingredients (Feldmann and Hamm, 2015), with "local" related to a bounded region within which products are produced and sold, or in terms of "specialty" or "locality" foods intended as value-added products for visitors (Sims, 2009).

Sims (2009) highlights that local foods are often conceptualized as "authentic" products that symbolize the place and culture of a touristic destination. Authenticity is often related to the local area (place of origin) and thus to a product "Made by local hands" is considered an important ingredient of authenticity (Chhabra, 2005). The authenticity of any local food product can be communicated through links with history, heritage or past events in a location, resulting in the construction of a production or heritage narrative (Ram et al., 2016). Recent studies suggests that artisan entrepreneurs that focus on food or confections challenge the preconceived lifestyle model through the use of local landscape features and resources for product development (McKitterick *et al.*, 2016).

A lifestyle justification, that is, where being an artisan entrepreneur or portraying as one based on artisanal principles and ideologies, can provide a commercial advantage in contexts where a growing segment of consumers are willing to seek out and pay a premium for artisanal attributes (Tregear, 2005, p. 11). Tregear (2005) underscores that artisans can balance commercial and lifestyle goals through strategies such as portfolio entrepreneurship, proactive opportunity seeking, and distinct market positioning. A lifestyle justification may translate into enhancing artisanal products through place-bound features, aligning artisan entrepreneurship to a growing view of tourism as providing an opportunity to experience the natural, the local and the authentic in other places (Littrel et al., 1993; Chhabra, 2005).

Yet, a lifestyle justification for artisanal businesses is relatively unexplored in restrictive environments, where a unique approach to dealing with limited resources available may challenge the balance of lifestyle and commercial growth goals (Tregear, 2005). Limited resources may call entrepreneurs to deploy diverse strategies (Fisher, 2012). As no rural place is made up of the same mix of resources (Korsgaard et al., 2015), a small island may offer distinctive context for artisanal entrepreneurs.

Tourism, small islands, and cruises

Tourism is a multifaceted topic (Tsiotsou and Ratten, 2010, p. 8), with scholars calling for further understanding of entrepreneurship in small islands (Baldacchino, 2015; Scheyvens and Momsen, 2008; Burnett and Danson, 2017). Small islands offer a paradoxical context to study artisan entrepreneurs for several reasons. First, small islands are tourism centers where diverse customers may acquire and consume local products, offering entrepreneurs an ideal context to explore and exploit diverse business opportunities (Weaver, 2017). Second, small islands may pose a challenge to entrepreneurs due to a limited territory; finite resources, small market share and preference of imported products over locally produced ones (Dana, 2011). Moreover, some small islands, often perceived as peripheries of the countries they are politically part of (e.g. Easter Island and Chile, Azores and Spain, Roatan and Honduras), may be restrictive for migrant entrepreneurs (mainland nationals or foreigners) as natives may prefer minimal external influence (e.g. tourists or settlers) for environmental and commercial reasons (Stonich et al., 1995). Such limitations pose a challenge for migrant artisanal entrepreneurs.

Notwithstanding, while small islands suggest challenges in terms of limited resources they also offer a context where unique artisan enterprises could address the demand of tourists seeking to experience something unique and different in their travels. Recent

studies highlight that small islands are increasingly influenced by cruise tourism (Yagci and Akdag, 2016). Cruise ships allow tourists to explore, for a limited time, diverse and often remote small island destinations (DiPietro and Peterson, 2017). Cruise tourism is considered less environmentally menacing to fragile marine ecosystems (Doiron and Weissenberger, 2014) as well as unlikely to intrude into the privacy of native households or conflict with local culture (Ritter and Schafer, 1998).

While the impact of cruise tourism is varied, studies suggest that cruise tourists, compared to other types, can have a substantial impact into the local shops or enterprises in the small islands or city ports visited for a few hours or days searching for unique products and experiences (Macpherson, 2008; Vayá et al., 2017). In small islands, many successful entrepreneurial stories relate to the production of local food, beverages or confections (Fellman et al., 2015), shifting local food or confection consumption from a support to a prime touristic experience (Quan and Wang, 2004). Due to the limited time spent inland, some cruise tourists may seek 'tokens' of their visit, and confections, such as chocolate, may satisfy such demand.

Artisan chocolate

Chocolate is a confection with a long heritage of artisanal treatment (Quélus, 1725), novelty and entrepreneurship (Hartel et al., 2018; Jewett, 2017). Artisanal chocolate production can be comprehensive (e.g. growing, processing and transforming cacao beans into chocolate products), or partial (e.g. acquiring processed cacao beans to artfully create diverse chocolate confections) (Grivetti and Shapiro, 2011). Leissle (2017), based on Heying (2010), suggests that to attach the artisanal label any chocolate confection is expected to be "authentic, egalitarian, designed to age, locally distinct, appreciated and handmade". The artisanal features of a product demand attention to

how chocolate is made and consumed, particularly in places not previously associated with artisanal production (Heying, 2010).

Interestingly, artisanal chocolate production is not free of contradictions. Leissle (2017) and Jewett (2017) argue that a 100% handmade chocolate is difficult – the creation of a bar of chocolate needs some input from basic machines or tools, with other metrics open to debate in terms of local distinction, authenticity, and design for aging. Moreover, there is an open question about mastery of techniques for artisanal chocolate production. In countries long associated with chocolate production, the artisanal chocolatier would emerge from a lengthy master-and-apprentice relationship, however in other areas of the world emerging chocolate artisans may rely on simplifying techniques and trial-and-error, with only a few attending any dedicated or professional chocolate making course (Leissle, 2017; Terrio, 2000). For artisan entrepreneurs in small islands, portraying their products as authentic may be problematic.

Recent studies suggest that artisan chocolatiers may relate more to producing an experience for a community of people interested in chocolate varieties, production approaches and uniqueness of the context or place where it is produced (Jewett, 2017; Nesto, 2010; Poelmans and Rousseau, 2016). Leissle (2017) suggest that further attention should be paid to artisanal chocolate making in diverse contexts due to its growing appeal with consumers interested in place-bound features. Artisanal chocolate is associated with distinctiveness and crafted almost exclusively for localized markets near producers and (Jewett, 2017). In a resource-limited rural context, such as a small island, artisan chocolate entrepreneurs may have to rely in diverse practices to create and develop the place-bound features of chocolate to cater for cruise tourists.

Context: Honduras and The Bay Islands

This study focuses on Honduras, a developing Central American country of about 9 million inhabitants (World Bank, 2018). The artisanal sector in Honduras is mainly concentrated on wood, clay and clothing products (Castegnaro de Folletti, 2003) yet in terms of chocolate making, despite being considered one of the oldest cradles of the core chocolate ingredient (cacao) in the world (Joyce and Henderson, 2007), the artisanal chocolate industry in Honduras is still in its infancy (Cortez and Bachmann, 2017). Due to the special conditions needed for cacao production (e.g. temperature, rainfall level, wind, solar radiation and relative humidity) several areas in northern Honduras provide ideal conditions for cacao production (Fromm, 2013). Cacao production in Honduras is expected to surpass 1600 tons in 2018 (La Tribuna, 2018), yet it is mainly oriented for raw material export (price of Honduran cacao currently ranges between the US $0.77 and $4.30 per kilogram), with Swiss companies paying above average prices to producers based on quality (Fromm, 2013).

While Honduras struggled to attract international visitors due to recent political turmoil and civil unrest (Ruhl, 2010), tourism is now growing with more than 2.1 million tourists visiting diverse Honduran destinations in 2016 (Loperena, 2017; UNWTO, 2017). International tourists that visit Honduras rarely venture beyond two principal tourist attractions: the Mayan ruins of Copán and the Bay Islands of Roatan or Utila as no other sites in the country have sufficient infrastructures to draw a significant number of international tourists (Doiron and Weissenberger, 2014; Hawkins and Weiss, 2005). Most cruise passengers visiting Honduras disembark in Roatán, the main city of the Bay Islands (total area of approx. 250 km²) in the Caribbean, some 30 miles north of mainland Honduras. The population of the Bay Islands is a mixture of Honduran nationals, foreigners, and descendants of British settlers (Merrill, 1995). English is widely spoken and locals enjoy a higher standard of living compared to the Honduran

mainland (Roatan's GDP is about 5 times higher) (Stonich, 2003). Since the remodeling of Roatán's main port in 2008, and the building of a new bay port in 2010, more cruise lines servicing the Caribbean have incorporated Honduras into their itineraries (Rodrigue and Notteboom, 2013). In 2017, Roatan welcomed more than 1.2 million tourists (mainly foreign cruise tourists) to its shores seeking unique experiences and products (C. I. N., 2017). Recently, cruise lines offer tourists the opportunity to enjoy the local Honduran culture through artisanal chocolate tasting (Kennedy, 2017). This study focuses on the artisanal chocolate businesses located in Roatan.

Methodology

To address our research question *"How artisan entrepreneurs are using tourism as a way to develop their business?"* detailed and in-depth insights from local artisans were needed. Qualitative research allows answering ''how'' questions, understanding the world from the perspective of those studied while examining and articulating processes (Pratt, 2009, p. 856). Qualitative studies provide rich contextual evidence when a phenomenon has not been explored in depth (Howorth et al., 2005; Yin, 2008) and offer a more valid explanation of what is going on (Henry and Foss, 2015).

This study relied on purposive sampling. The authors deliberately searched for data that would be representative of the interest of the study (Denzin & Lincoln, 2008): Artisan entrepreneurs in a small island. This criterion was consistent with research concerns about understanding artisan chocolate making in a small island influenced by tourism. Such focus lead to Roatan, a top Honduran touristic destination. In 2016, the first author identified the only two artisan chocolate entrepreneurs in Roatan as part of a larger study about the cocoa economy and cacao production by small businesses in Honduras.

Focusing on only two case studies allow exploration of *"dynamics present within given settings"* (Eisenhardt, 1989, p. 534), and a context for a rich description of a phenomenon (Miles et al., 2013) to understand artisanal enterprises influenced by tourism (Tsiotsou and Ratten, 2010). The small number of cases allowed the possibility to explain particularities and differentiating factors thoroughly and a unique opportunity to approach key themes of interest around the phenomenon of artisanal chocolate making in a small island with limited resources (Saunders et al., 2009). The cases presented here are drawn from a small number of case studies of the embryonic chocolate sector in Honduras and are not intended for generalization. These two cases are selected because of their ability to illustrate general findings on artisan chocolate making in a small island influenced by tourism, and at the same time offering opportunities to learn about the phenomenon (Stake, 2008).

As detailed information is often difficult to obtain in Latin America (Jones, 2004), access was procured through family and professional relationships of the first author. Data collection occurred in 2016, involving in-depth interviews over a period of three weeks, each lasting between 1 and 2 hours, with several interviews afterwards and in 2017 via VOIP (e.g. Skype). Interviews were held with the entrepreneurs in several occasions allowing the authors to follow up on emerging themes (Patton, 1990). The initial sessions concentrated on understanding motivations and the story behind the business emergence. Subsequent interviews focused on the artisanal features of chocolate, the approach to resource constraints and the influence of tourism. Final interviews focused on challenges and aspirations. The duration of each session was initially set for one hour yet often prolonged as interviews were conducted on business premises, with numerous pauses due to customer visits and commercial activities. Observation and field notes were collected during such pauses and after every interview

for later analysis. Additional secondary data was collected from online sites and local newspapers to address concerns about a limited number of cases (Yin, 2008). Relying on phenomenological interview guidelines (Neergaard and Leitch, 2015) and built rapport, the first author attained unrestricted accounts to the approach and rationale behind artisanal chocolate entrepreneurship in a small island, yet similar to other studies of artisanal entrepreneurs, topics such as detailed financial information are kept confidential due to the artisan's request (Ramadani et al. 2017). Table 1 shows the details of the only two artisan chocolate entrepreneurs in Roatan.

- Insert Table 1 here -

Data analysis was inductive, as the study sought to understand individual perceptions and experiences (Eisenhardt, 1989). The analysis was informed by prior theoretical understanding but not constrained by it (Finch, 2002). Analysis was reiterative in moving between data and emerging findings. Based on Neergaard and Leitch (2015) the authors started from independently examining the data in interviews, observation notes, and documents. Then a coding process was carried out by reading and re-reading transcripts, notes, and documents and then using codes to sentences or paragraphs to organize data. Once coding was completed, data was organized to identify emerging themes. Data is referred to tables and figures (Miles and Huberman, 2013) to support the key themes emerging from the analysis (Pratt, 2009) and use excerpts to illustrate findings. Initial analysis highlighted how the artisanal features of products emerged and the entrepreneurial practices of artisan chocolate entrepreneurs. As a novel method to understand artisan entrepreneurship in an unexplored context this study acknowledges Ramadani *et al.*, (2017) approach.

Findings

Tourism influences an artisan chocolatier lifestyle in the making

This study finds that the phenomenon of artisan chocolate making in Roatan relates to the lifestyle choices of two entrepreneurs who relocated to Roatan, dealt with limited resources in creative ways, and created the only two artisanal chocolate enterprises in the island: Mayak Chocolates Roatán (MCR hereafter) and The Roatán Chocolate Factory (RCF hereafter). Table 1 shows that MCR, founded in 2015, is the youngest chocolate company in Honduras. MCR was founded by Mariano, who arrived in Roatan in 2003 seeking to enjoy a Caribbean island lifestyle, working locally as a bartender and remotely as a graphic designer for a touristic magazine specialized in gastronomy. Mariano settled down and married a Honduran islander. His passion for gastronomy and his work as a magazine designer inspired his passion for chocolate making. RCF was founded by Vidal in 2010. Vidal came to Roatan with his wife searching for a different lifestyle away from the Honduran mainland. RCF emerged as an additional venture to Vidal's retail and restaurant businesses in the island. RCF sells various chocolate products in the main entrance ports of Roatan and other locations. The emergence of both artisanal businesses reflected motivations to pursuit a lifestyle choice based on individual circumstances, in line with lifestyle entrepreneurship perspectives.

Both entrepreneurs noted that becoming or being portrayed as an artisan was not deliberate and implied the creative approach to overcome challenges and limited resources. Table 2 shows that the interest around chocolate making increased based on the pursuit of a lifestyle in Roatan and the identification of an opportunity in artisan chocolate making, fueled by the growing number of tourists searching for something unique. Data in table 2 shows that whilst an island may be associated to a relaxed and uncomplicated lifestyle, the emergence and development of an artisan enterprise implies hard work, proactive behavior and understanding of tourist expectations.

-Insert table 2 about here-

Both entrepreneurs suggested that producing artisan chocolate was influenced by the growth of tourism in Roatan. Vidal explained *"…when we started there was only probably about a 40% of the number of cruise ships that visit Roatan nowadays. In the low season there were only two cruise ships per week, nowadays they are seven, eight or nine, so it wasn't always glory days, but also times in which there was a lot of difficulties…".* MCR and RCF highlighted the difficult beginnings of their enterprises, highlighting an early and prolonged engagement dealing with available and limited resources.

Table 2 shows that resources available to make and commercialize artisanal chocolate was limited. Table 2 shows initial challenges encountered yet also creative solutions to resource constraints. Entrepreneurs adapted available island resources to package (e.g available aluminum foil paper) and distribute products (e.g. wheelbarrow) as well as dealing with staff limitations. Vidal expressed *"there are several locals looking for a job, however, I pay above average wages to my employees due to the amount of trust I must have in each one of them. Usually, I would need people with knowledge in tourism, but the education level of the island doesn't provide that, not even close, that's one of the limitations of being here".* Entrepreneurs addressed the limited availability of staff relying on friends (MCR) and family (RCF). Moreover, premises were adapted based on available resources. MCR premises were adapted to portray an artisanal look through rustic mud bricks available in the island. Table 2 shows how diverse limitations were addressed. The evidence suggests that the lack of knowledge about chocolate making, limited access to resources demanded tinkering with available resources and making do with what was available (Baker and Nelson, 2005).

Authenticity and local distinctiveness linked to place-bound features of artisanal products

Data analysis revealed that artisan chocolatiers in Roatan rely on the development of place-bound features with resources at hand. Both entrepreneurs connected place-bound features of artisanal chocolate making in a small island with the search of authentic products by tourists. Table 3 shows that growing tourism based on expected authentic and local products was relevant.

-insert table 3 about here-

Evidence analyzed suggests that chocolate entrepreneurs were concerned with the authenticity of their product (Leissle, 2017), that is, with an undisputed origin of raw materials related to inland Honduran cacao and its inherent relationship with the climate, culture, and place produced. Table 3 shows that cacao purchases were made in inland Honduras aiming to work with local producers. Source areas mentioned by both entrepreneurs produce top quality cocoa for export (Fromm, 2013). The chocolate produced was locally distinctive, yet its raw material was not produced in the island as Roatan does not have available land to cultivate cacao. The source of the cacao beans to be processed was associated with inland traditional cacao growers (Cortez and Bachmann, 2017).

For artisanal chocolatiers in Roatan, authenticity was associated to the heritage of core ingredients in Honduras and natural features of the island. For instance, MCR is the only artisanal enterprise offering a tour on its own chocolate museum, where several varieties of chocolate bars are sold. To enhance the link to authenticity, Mariano made strong associations of his product to the Mayan civilization - credited with the discovery of chocolate and one of Honduran indigenous civilizations before the Spanish conquest

(Joyce and Henderson, 2007). The practice of promoting artisanal chocolate around indigenous features (Komppula, 2014; Ratten and Dana, 2015) added a narrative to the product that linked cacao produced in areas populated with Mayan ancestry in mainland Honduras to the authenticity of the product. Mariano sells his chocolates to hundreds of tourists coming for some minutes to the permanent exhibition of chocolate in the museum to learn about archeological findings dating from the pre-Columbian era, which pinpoint Honduras as the place with one of the oldest settlements of people using cocoa beans and making a chocolate drink. By featuring the Mayan narrative strongly linked to Honduran tourism, an immediate authentic association between place-bound features and chocolate was created.

The authenticity of the artisanal chocolate products is also highlighted by using locally produced ingredients. Mariano and Vidal make chocolate with a pepper variety only found in the north of Honduras and the islands called "Chile Cabro", a yellow bell-shaped pepper similar to the "Habanero" or the "Ají-Limo" peppers. Table 3 highlights that unique recipes have been developed to support authenticity, and now include variations such as "100% cacao", the "Caribbean Marine Salt" or "Tea" flavors. Artisanal chocolate produced was gradually differentiated creating new flavor combinations using local ingredients. Moreover, table 3 highlights that artisan entrepreneurs are tinkering with new authentic features based on natural products (FAO, 2018) available in the island, as Mariano states: "..*Well, my focus was always use my limitations as advantages, not only mine but also the island's just to mention some facts, I'm planning on trying to enter international markets by creating a package made out of jute, which you can find at tons in here, I mean, It's an island! We have industrial amounts of jute here getting rotten, so instead why not use it? I still need to see what*

happens with that idea, but if it works, I can sell an even more authentic chocolate with the only resources I have in here"

Evidence suggests that artisan chocolate entrepreneurs in Roatan benefit from creating new products through local and natural ingredients available, creating a connection between place-bound features for tourists seeking new and different products in their visit.

Appreciation of an artisanal chocolate through tourism experiences

Appreciation of the artisanal bars produced by both entrepreneurs, was related to offer a local and authentic product for tourists aiming to get immersed in a unique experience. Mariano related the appreciation of the product not only to the artisanal chocolate but to the associated cultural layers that tourists seek when consuming a product, which led to the creation of the chocolate museum. In addition to several points-of-sale within Roatan, Vidal owns a restaurant by the beach, where tourists are invited, as he expressed, to have the *"best chocolate in the world, Made in Roatan, with the best view and meals to enjoy it"*. Vidal creates a unique local experience encouraging tourists to witness the production of artisanal chocolates to then enjoy them with privileged views of the sunset in the Caribbean. The approach of both entrepreneurs only emerged through increased interactions with tourists seeking to enjoy different experiences not previously put together.

The artisanal features of chocolate products were linked to consumption. Both entrepreneurs aimed to enhance the appreciation of their products through promotion of the health attributes of cocoa beans (Dillinger et al., 2000). Given the climate and context where chocolate was produced (tropical area) both entrepreneurs promoted consumption on premises or within one week due to the use of natural raw ingredients

and the absence of additives. Such promotion was associated to the short cruise visit span and the expectation that tourist would be interested to know more about other chocolate varieties, provide them with comments and purchase more units. Evidence of the tourist appreciation for authentic features of the artisanal chocolate was found in cruise lines promoting immersion into local culture through artisan chocolates as peak activities in the island (Kennedy, 2017; Quan and Wang, 2004) and customers' reviews and videos of both businesses in social media (Anonymous, 2017a, 2017b, 2018; Youtube, 2015) suggesting that tourist appreciated the artisanal features of the product and their experience.

Overcoming challenges of being located in a small island

Table 2 shows that entrepreneurs faced several challenges about being an artisan chocolatier in a small island. Challenges were related to government regulations, limited artisan knowledge and machinery usage which prompted entrepreneurs to make do with what they had at hand (Baker and Nelson, 2005). Institutional challenges related to governmental policies and business financial support. Government regulations are perceived by both entrepreneurs as cumbersome as both must dedicate time away from their businesses to comply with existing and changing regulations in Honduras (World Bank, 2018). Both entrepreneurs expressed that despite challenges they were not to be deterred so they travelled, lobbied and pressured authorities until all required paperwork to start and continue operating in Roatan were approved. Moreover, table 3 shows that both entrepreneurs had to devise solutions to the lack of financing sources to keep their products perceived as artisanal and address the demands of growing tourism.

A challenge was also identified around chocolate making techniques suggesting that becoming an artisan in a small island may be distant from a master-and-apprentice approach (Crossick, 1997). Instead, evidence in table 2 and 3 reveals that when asked

about the origin of their skill and knowledge around chocolate, both entrepreneurs suggested amateur beginnings and learning diverse skills either through self-taught and trial-and-error approaches (MCR) or through short training from a chocolate expert and experimenting (RCF). Such a limited development f mastery would not match the traditional artisanship interaction (Crossick, 1997). Evidence in table 3 shows that the artisanal chocolate produced was gradually differentiated, either by creating new flavor combinations using local products (MCR) or by relying in producing standard shape and size products with unique flavor varieties (RCF) with limited machinery usage. Such amateur beginnings suggest development of skills to create artisanal products (Baker and Nelson, 2005) which influenced the way both entrepreneurs catered for growing demands of tourists for artisanal products.

Discussion

Taken together, findings suggest that artisan chocolatiers in a small island with limited resources may not necessarily resemble the traditional artisan portrayal (Crossick, 1997) rather the phenomenon showcases proactive behavior of individuals learning quickly about how to put diverse resources together, leveraging place-bound features, developing skills and acting upon an opportunity fueled by increased tourism. Tourism, conceptualized around the search for local distinctiveness and authenticity (Littrel et al., 1993) emerges as a crucial factor for artisanal chocolate entrepreneurs located in rural and resource constrained islands (Nesto, 2010; Leissle, 2017) to develop artisanal businesses. Findings reveal that when chocolate artisans are enclosed in a resource constrained environment boosted by tourists searching for authentic, local and unique products they may need to choose whether to do nothing or act upon an entrepreneurial opportunity.

Findings reveal that artisan chocolatiers in a small island can use tourism to develop artisanal businesses through an entrepreneurial bricolage perspective (Baker and Nelson, 2005). Bricolage behavior relates to use, gather and repurpose resources "at hand" in penurious environments (Fisher, 2012), which points out to entrepreneurs doing something and generating a solution with what is available, rather than contemplating if a solution is possible. Bricolage premises could explain the initial phases of the phenomenon of artisanal chocolate making in a small island with limited resources. Findings suggest that 'making do with what is at hand' implies a bias for being proactive, notwithstanding being confronted with a context where resources seem constrained from a conventional perspective (MacMaster et al., 2014). The findings however contribute to understanding by revealing a form of artisanal entrepreneurial bricolage when artisans leverage place-bound features, such as authenticity and locality in products, influenced by tourists searching for different and unique products to consume or 'tokens' of their visit.

Findings reveal artisan chocolatiers in small islands constantly struggling to overcome resource limitations, institutional constraints, uncertain finances, and very limited support from the government authorities. Yet entrepreneurs in this study exemplify an artisanal entrepreneurial bricolage approach in overcoming such limitations when making authentic and local artisanal chocolate available to growing number of tourists (Komppula, 2014; Stinchfield et al., 2013). A gradual, interactive path of development, which may be labeled as an emergent co-shaping of artisanal product forms, functions, and attributes (Baker et al., 2003) embody a form of artisanal entrepreneurial bricolage. Our findings extend existing bricolage discussions by understanding the phenomenon of artisanal chocolate making in a small island and suggesting a model of artisanal entrepreneurial bricolage (Figure 1).

- Insert Figure 1 about here-

Conclusion

This study was concerned with understanding how artisan chocolate entrepreneurs in a small island use tourism to develop their business. This study contributes to understanding by bringing forward that production and consumption of artisanal chocolate in a resource-constrained environment (Tregear, 2005) is influenced by tourists searching for and appreciating place-bound features of a product (Korsgaard et al., 2015)

The theoretical contribution of this study relates to understanding the phenomenon of artisanal chocolate making in contexts with limited resources through entrepreneurial bricolage. Authentic, local and natural features in artisanal chocolate in a small island allow tourists to appreciate an artisanal lifestyle and consume products in a place where resources are adapted to offer 'tokens' of a simple process, unaltered by the use of machinery yet full of local ingredients, stories and cultural layers, which this study refers to as artisanal entrepreneurial bricolage. Our conclusion is to strongly suggest that artisanal businesses in small islands not only reflect lifestyle motivations generally but also, in certain circumstances, bricolage behavior related addressing new forms of tourism consumption (Littrel et al., 1993; Andersson et al., 2017).

The empirical contribution of this study lies in exploring a context where the nexus of artisanship, tourism, and entrepreneurship within resource-constrained environments could be explored through the accounts of artisan entrepreneurs. This research demonstrates that tourism potentiates artisanal businesses in small islands in developing regions through meeting the growing demand of tourism related to searching for authentic and local products.

Limitations and future research

This study has a few caveats and therefore its findings must be interpreted with caution. Obviously, our evidence is limited to a small-scale study and, thus, further research is required. First, relying on a small number of case studies provides the opportunity to obtain rich contextual data for a comprehensive understanding of the phenomena under study, nonetheless, this also limits the generalizability of results to contexts and situations that do not wholly match the specificities of the cases presented (Henry and Foss, 2015). Second, this study highlighted the importance of bricolage behavior in products crafted by chocolate artisans in resource-constrained environments. Yet, diverse motivations may impact entrepreneurial strategies of emerging artisanal businesses. Artisanal chocolate production for a growing tourist market in a small island, as demonstrated in this study, defies easily the way artisanal enterprises are perceived and the theoretical perspectives that can be used to explain their behavior over time (Fisher, 2012). This study suggest that future studies may need to rethink the conceptualizations of artisan entrepreneurs in resource constrained environments as features associated with entrepreneurial artisan bricolage may differ (Vreeland and Pacyniak, 2010).

Finally, the study was conducted in one developing country in Latin America, Honduras, and therefore it may be difficult to infer similar results in other countries. Further comparative work of artisanal enterprises in other developing countries are needed (Ratten, 2014) to contextualize artisanal entrepreneurship and challenge or contrast earlier findings (Bottomley, 1965). Multiple case studies of artisanal enterprises in rural areas increasingly influenced by tourism may support, challenge or expand the findings of this study. In doing so further insights will contribute to our understanding of artisan entrepreneurs in resource-constrained contexts around the world.

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Table 1: Artisan chocolate entrepreneurs in Roatan, Bay Islands

Artisanal chocolate enterprise	Mayak Chocolates Roatan (MCR)	The Roatan Chocolate Factory (RCF)
Location	The Bay Islands, Roatan. West End entrance.	The Bay Islands, Roatan. West End boardwalk and 4 locations scattered in Roatan
Founded	2015	2010
Name of founder	Mariano Garcia	Vidal Villela
Gender	Male	Male
Age	~42	~50
No. of Employees	3	7
Nationality	Argentinian, married to a Honduran	Honduran, married to a British
Reason for location in a small island	Pursuit of an island lifestyle	Wife preferred to be located in Roatan due to cultural similarities and language
Educational background	Graphic Designer	BSc in Computer Science.
Cocoa beans processing	On facilities	On facilities
Enterprise emergence	Unintended, followed passion for gastronomy, freelance graphic designer and blogger,	Unintended, business ownership of restaurant, marine paint and retail businesses.

Table 2. Lifestyle motivations, resources and challenges faced by artisan chocolatier in Roatan

Artisanal enterprise	Island lifestyle and business start-up support	Resources used	Challenges faced
RCF (Vidal)	"...everything [related to creating an artisanal chocolate making] was circumstantial, I received an offer to be an associate of Popeyes® Louisana Chicken and I took it, let's say I took the challenge and that's how I started. Sometime later I sold my shares and I had a production plant of industrial marine paint for 15 years until I sold it and finally nowadays I have my own enterprise of chocolate. ..."well my time [laughs] is there anybody really saying that it's more relaxed to have an own company than working for somebody else? No…honestly, honestly…I work a lot. I'm waking up while the sky is still dark and close the store after the sunset, yeah there are moments in which I can take some freedoms you wouldn't have in an office, but even then, my rhythm is not easy to handle, I understand now what you're asking and I know you don't imply easiness but time management freedom and yes, it happens, but not always in the way people would expect, actually the freedom you get is…how can I say?...[makes a small pause to ask for feedback to some customers] sorry…I	"…before thinking on selling chocolate I had the idea of selling cocoa powder, because in that time there was nobody doing that and my wife had the idea to include chocolate, in that time we didn't produce our chocolate, we actually brought it from another place and started with a very small kiosk, but, can you blame us? We didn't have machinery, we were younger and with my experience in business I knew I could make a business grow, but I was honest with myself, I didn't have the knowledge! we kept on selling chocolate from another place until 2 years and 1 month ago, we did it because I didn't have the machinery and product and also because I didn't have a good provider of Honduran cocoa." ..."well, let's start with the fact that I don't have the packaging system that big companies have, I don't have vacuum packing systems, we use the plain aluminium foil that you can find in supermarkets. I print my packages in an inkjet printer, so would I be in terms of competing against the tough ones? Well, my focus was always use my limitations as advantages, not only mine but also the island's" ...."my	"To be honest we haven't gone to any bank and I'm not aware of any financial product to enterprises like ours. Financing would be for machinery. I have the product, the staff, the location and the knowledge but I don't have machinery enough to advance"...."[The government agency] brought a Dutch chocolatier for a week [to Roatan] and that's how we started to produce, he taught us everything"

	wanted to say, sometimes you get freedom of working more in your free time, you allow yourself to work more in moments in which you would actually not do it in a company belonging to a bunch of suit-wearing guys you get me?	employees are loyal with me because I have been loyal with them, they have a fixed job and normal conditions of work, when I need of assistance concerning rotation, I know that won't be problem because they learn not only their actual task; I continuously provide them with training so their capacities expand and we´re able to use those capacities at maximum.

MCR (Mariano)	“I always liked the gastronomy, I always thought about it. I learned with books and watching videos in the internet, putting every piece of the puzzle together. I have always liked the art of cooking and when I had the opportunity, I decided that chocolate was a good product to work with. I started three years ago in the chocolate business…”	“…I didn’t have enough resources so I used to load a wheelbarrow and sell my chocolate in plastic bags to the passing-by tourists. It may sound not good enough, and it wasn’t. The chocolate sometimes would melt because of the temperature, but even if the presentation was not good, I handed samples to potential customers and they liked the taste, so I started to sell and along the way I started to achieve higher levels and Mayak Chocolate was founded September last year (2015)”. ... “We work a lot even if it looks like a relaxed atmosphere and some of my staff are actually not employees, but friends of mine. They come to visit and help me with some duties, in this sense, it’s an advantage I have, been able to receive visits in my job environment and been able to manage my time, but don’t get it wrong, the main staff are all employees and they do receive a salary".	“…well you need to register the [chocolate] product in Tegucigalpa [Capital of Honduras] and then you need the food safety registration, these two regulations alongside the permit of business operation so you can start to work. In my case, everything concerning this was done in the Island, except the registration of the product in Tegucigalpa, this was also the most difficult one, the other items were easy”...“…the banks offer a 22% interest rate on a loan… In any case, it [the need concerning financing] would be machinery so we could make more [chocolate] products. I need US $13,000.00 to buy a new machine, plus the import costs and taxes”....“... I learned on my own, just by reading and watching videos on the internet… recipes are hard to find and kept in secret… it was not as easy as getting them [chocolate recipes] through search engines on the internet… I learned for about a year, researching across Mexico,

Guatemala, and Honduras. Some steps were clear to me when I started yet the most difficult ones I had to learn on my own”.

Table 3 International awareness, authenticity and tourist appreciation of artisan chocolatiers in Roatan

Artisanal enterprise	Local and international awareness	Authenticity	Tourist appreciation
RCF (Vidal)	"... We work with one supplier… and right now our relationship is so good that they gave us 5 tons of [Honduran] cocoa as a consignment for the next three months…"...."The European market is the biggest one concerning chocolate and England is, below Switzerland, the country which consumes the biggest amount of chocolate in the world…The United States is also very big and right now the artisanal chocolate it's a trend there so there's a lot of demand… The Canadian market is smaller but likes organic cocoa a lot"	"it's through several sales that you find out what customers want. I sell even ice cream made out of chocolate, truffles imply more knowledge and they don't last enough, plus, tourist don't like that much what is fancy, but the real stuff, the rustic, the hand-crafted, of course, we have that looking good, not just because is rustic does that mean is ugly"... "…we use the traditional production system of the small and medium-sized chocolate producers. Our machinery is also standard, the roaster, the refiner and tempering machines".	"... When they [tourists] try our artisanal chocolate… they feel the difference and they like it!. They like also our packaging, which is designed by Honduran artists… I usually receive messages from people abroad that want to buy our products, so the reception is good. We do chocolate the best way possible and try to make it organic, so in that sense the appreciation of our product is outstanding".

MCR (Mariano)	“[We buy cocoa from] La Masica, Gracias a Dios, and Jutiapa.” ….One of my friends is starting to produce cocoa beans, We have talked in he knows my point of view, if the cocoa bean doesn’t taste good, if I try it and I don’t like it, the chocolate won’t be good, I have learned it the rough way, when you buy low quality cocoa beans the product is so lame that I needed to retire it from the shelves, I make my own quality check...	I needed to sell in the street, how would I promote it? With the truth! I would scream “artisanal chocolate!”, “no chemicals used!” soon enough one or two tourists would appear…”…””...The variations [of chocolate produced] come from the recipe you use and the seeds you use. If you use a good seed with a nice aroma, then your chocolate will be better. Anyway, this is my own recipe” ...You could sell the experience of presenting only the production process, I assure you it would sell. But also, it was pretty clear to me, I won’t be able to grow if I stop using top quality cocoa beans”	“Our product is something new for the tourists that visit us... that’s why we have 5 locations and all of them are strategically located to meet the demand we have…. you know, we did not have many cruiser tourists as nowadays, but tourists that were here taking their diving course for international certification, they would come and ask: you produce chocolate yourself? Is it done with cocoa beans from the island? ,,,, "I used to tell [tourists] that the chocolate was done with Honduran cocoa beans and I started to see that this was a differentiating factor, tourists are looking for experiences, and that was it; a museum! A museum! In which they could see that chocolate is more than the package, it’s also the process to elaborate it.

Figure 1: Artisanal chocolate bricolage in a small island